

Cinemathèque



FEATURING

FIRST EXPOSURES: New works in Multiple Media

FEATURES by Dusan Makavejev, Carl Dreyer and Nina Menkes

An Evening with Taylor Mead

Film-Makers' Cooperative Benefits

NEW WORK BY:

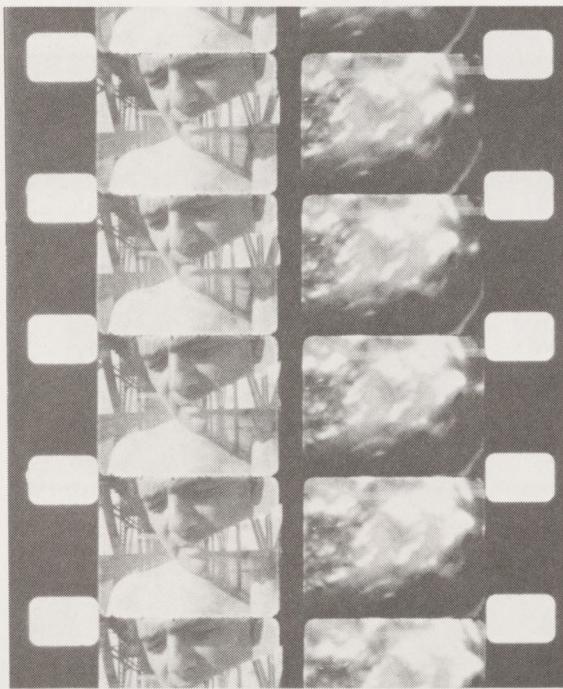
Arthur & Corinne Cantrill,
Nathaniel Dorsky, Robert Fox,
Peter Hutton, Lynn Kirby,
Heather McAdams, Roy
Ramsing, Carmen Vigil, Jacalyn
White, and others...

WINTER 1988 SEASON

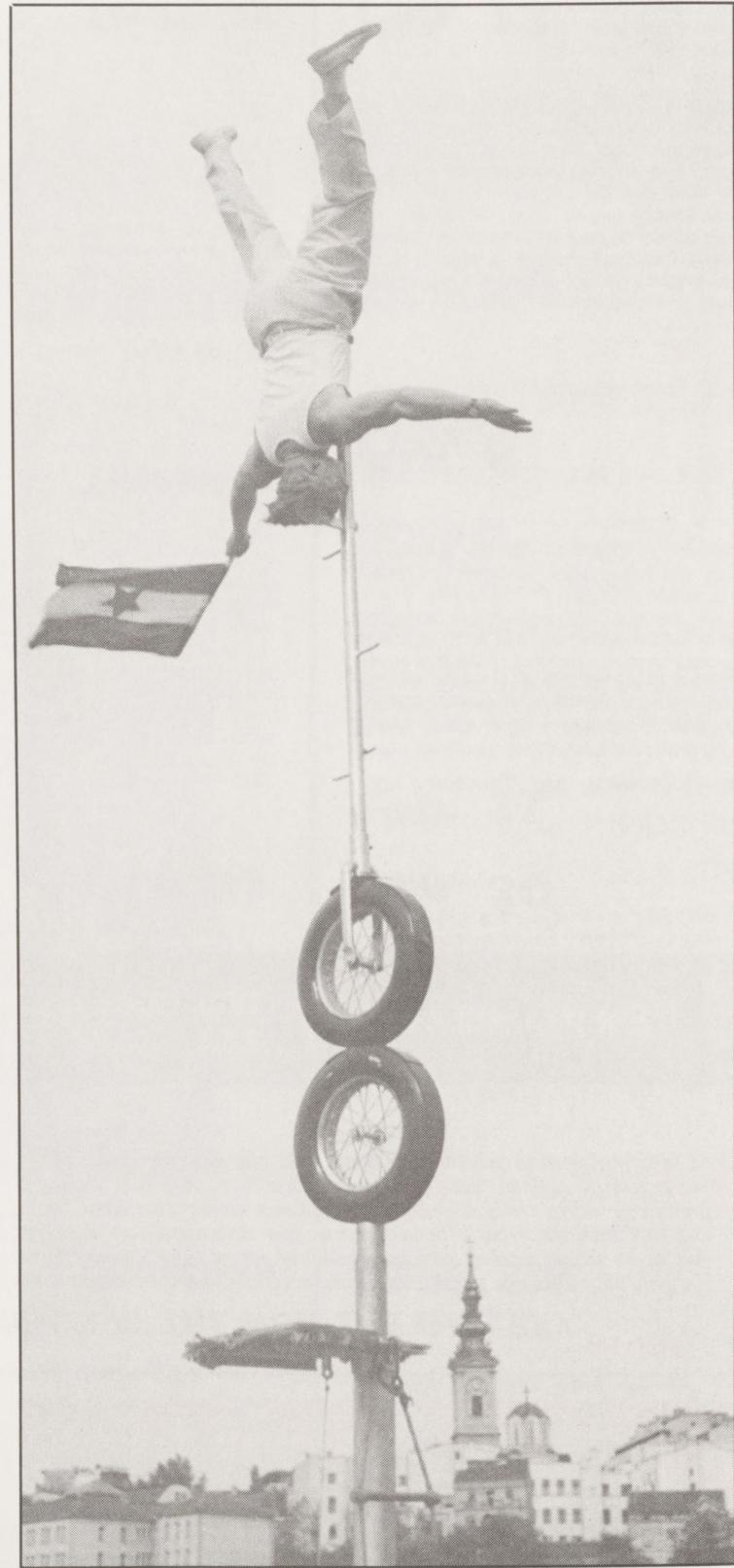




Taylor Mead (Feb. 4)



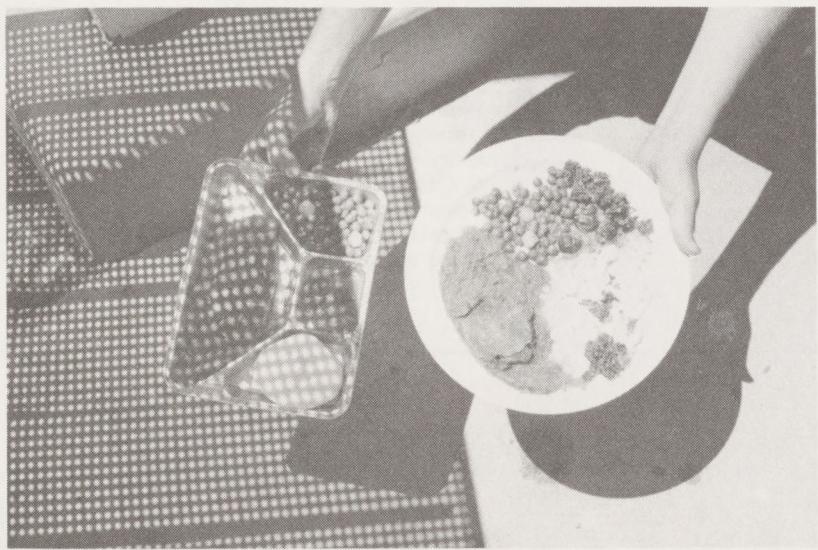
17 REASONS WHY by Nathaniel Dorsky (Feb. 13)



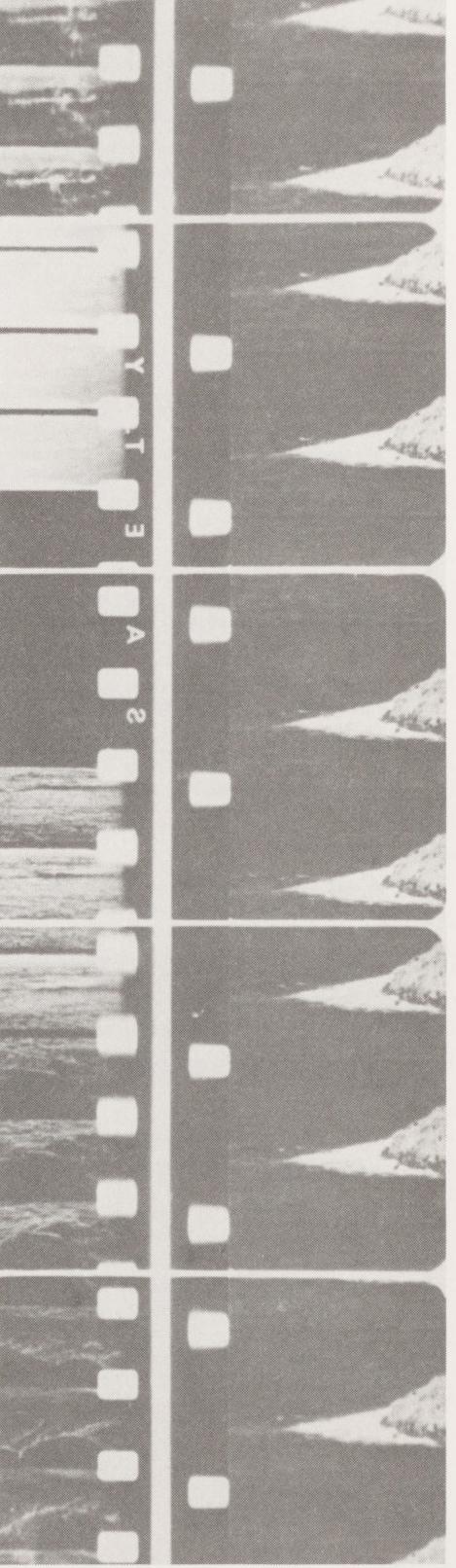
INNOCENCE UNPROTECTED by Dusan Makavejev (Feb. 28)



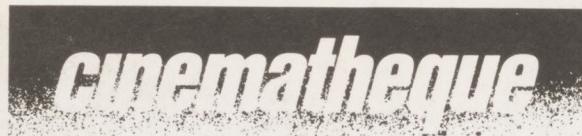
MONTE CARLO by Ernst Lubitsch (Feb. 11)



SHARON AND THE BIRDS... by Lynn Kirby (Feb. 27)



FLOTERIAN by Arthur and Corinne Cantrill
(Feb. 7)



San Francisco Cinematheque

480 Potrero Avenue

San Francisco, CA 94110

(415) 558-8129

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**ADDRESS CORRECTION
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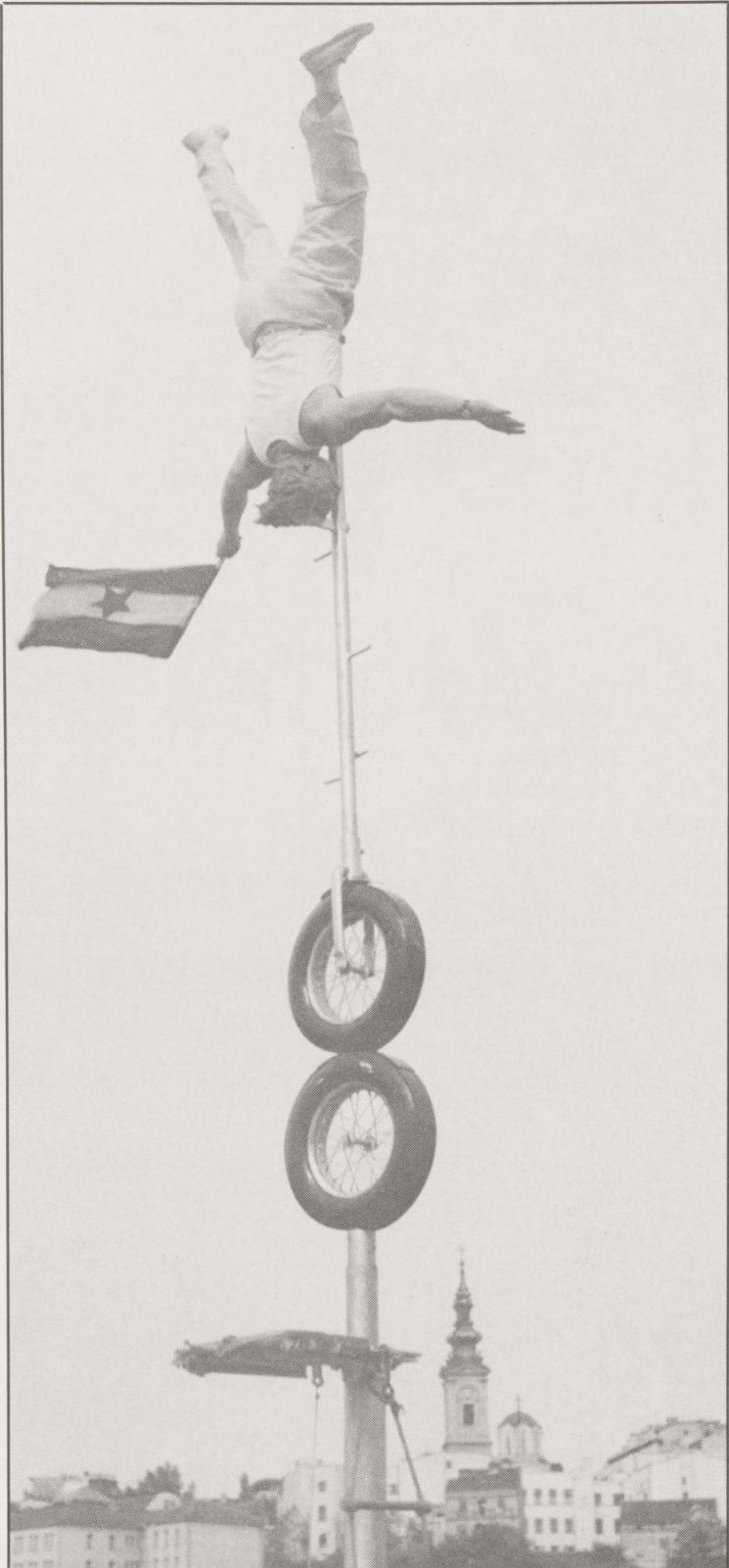
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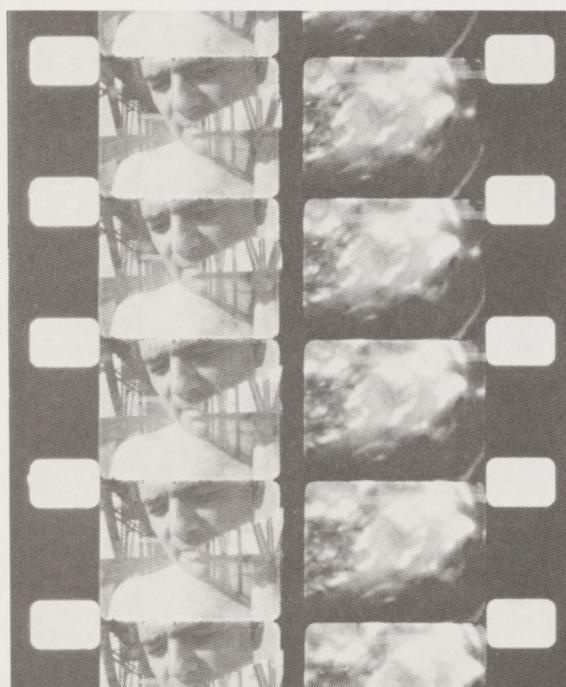
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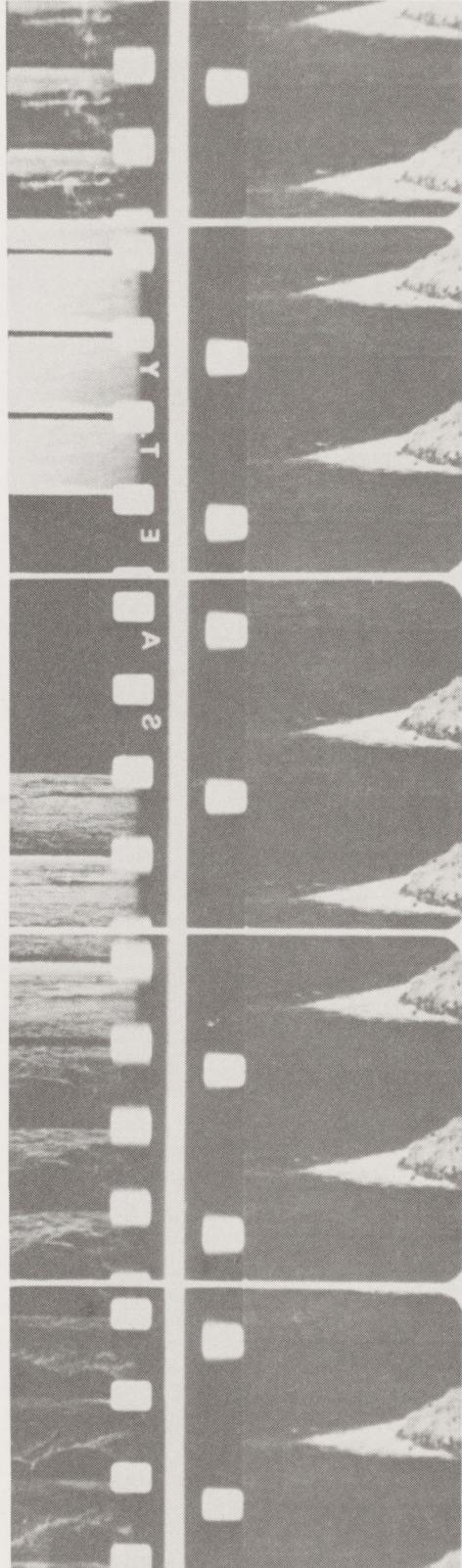
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SCREENINGS AT THE NEW EYE GALLERY

The Cinematheque resumes a third night of programming at the new Eye Gallery, 1151 Mission Street. An exciting added location, the Eye Gallery allows us to present films, installations, performances, and videotapes in a more intimate and flexible setting. Our first calendar includes work by local artists Lynn Kirby, Nathaniel Dorsky, Jacalyn White, Roy Ramsing, and Jeff Rosenstock, benefit programs for the Film-Makers' Cooperative, and the beginning of a series of group shows by young film and video makers.

THURSDAYS at the S.F. ART INSTITUTE
800 Chestnut St. 8:00 P.M.

Jan. 28

Thursday

GOLDEN SILENCE: NEW FILMS

The Cinematheque proudly ushers in its 1988 screening year with a program of short silent films by filmmakers whose past work is familiar to our audiences: *How Have You Been?* by Chika Ogura, the filmmaker's diary filmed since she has lived in the United States; *Landscape (For Manon)* by Peter Hutton, part one of a series of landscape portraits from the region of the Hudson Valley; *Dante Quartet* by Stan Brakhage, a hand-painted work 6 years in the making, "demonstrating the earthly conditions 'Hell', 'Purgatory', and 'Heaven' as well as the main-spring of /from 'Hell' in 4 parts which are inspired by the closed-eye or hypnagogic vision created by these emotional states" (S.B.); *The Age of Consent* by Carmen Vigil, "A work exploring my Catholic shadow world. A dark romance with three women and two bridges" (C.V.); *The Secret Garden* by Phil Solomon, "An attempt at a child's fever dream, within the dark walls of a radiating 'nuclear' family. Trouble in paradise." (P.S.)

Feb. 4

Thursday

A SPECIAL EVENING WITH TAYLOR MEAD

Films and Poetry with Taylor Mead in person.
Special Location & Price: Roxie Cinema, 3117 16th Street; \$6.00 ONLY!
Taylor Mead will present a rare screening of Andy Warhol's finest '60s underground narrative: a hilarious, wise, and thoroughly peculiar take on Hollywood's most popular film genre, starring Taylor Mead and Viva plus Warhol's usual stable of pretty boys. The evening also includes a poetry reading by Mead, selections from his home movies, and a free-for-all Q&A. Always quirky, always unpredictable, always funny, Mead was one of the prominent stars of the '60s underground film scene, starring in several films for Warhol, Ron Rice, and others. A true original, Taylor Mead seemed to effortlessly combine a charming waif-like playfulness with a poignant sense of life's often cruel ironies. Since that period, he has worked in theatre with John Cassavetes and Al Pacino, made TV appearances on the Carson show and Saturday Night Live; read his poetry internationally; and is currently working on his fourth volume entitled "Son of Andy Warhol." — Notes by Michael Wallin

Feb. 11

Thursday

THE COMING OF SOUND — Early Film Musicals

Special Time: 7:30 P.M.

Applause (1929) by Rouben Mamoulian, with Helen Morgan, 79 Min.; *Monte Carlo* (1930) by Ernst Lubitsch, with Jeanette MacDonald, 94 min.
Tonight's program features two musicals from the early sound era. Unlike most 'talkies' from the period that were weighed down by the new device, these two directors met the challenge of using both sound and imagery creatively. In *Monte Carlo* Lubitsch, already a great director of silent comedy, beautifully integrates music and ambient sounds into his repertoire of delicate visual touches and sight gags. Jeanette MacDonald plays a destitute woman determined to marry for money who instead falls in love with a barber (who is in fact a nobleman), a classic Lubitsch triangle exposing the illusions and manners of the rich. *Applause* was Mamoulian's directorial debut, a landmark sound film. It remains astonishing for the way in which it transforms the common melodrama of a burlesque queen who sacrifices herself for her daughter into a transcendent sound-image montage of theater life.

Feb. 18

Thursday

FILM-MAKERS' COOPERATIVE BENEFIT — I

The Film-Makers' Cooperative in New York City is one of the most important film resources in the U.S. The first not-for-profit, member-directed film distributor in the country, it has served as a model for film cooperatives throughout Europe and America, including the Bay Area's own Canyon Cinema. The Film-Makers' Cooperative has always placed its democratic ideals before its own financial self-interest, leaving it vulnerable in the conservative '80s. The Cinematheque is presenting 3 shows in honor of the Coop's 25 years of service with the proceeds going to aid the Film-Makers' Cooperative Catalog Publication Fund for the Coop's first new catalog in 13 years. Films: *Ghosts Before Breakfast* by Hans Richter, *Adventures of Jimmy* by James Broughton, *Moshulu Holiday* by George Kuchar, *Centuries of June* by Joseph Cornell & Stan Brakhage, *The Web* by Marjorie Keller, *Fuses* by Carolee Schneemann, *Spiral* by Emily Breer, and *Big Brother* by Caroline Avery. Running time: 85% min.



MAGDALENA VIRAGA by Nina Menkes (Feb. 14)

Feb. 25

Thursday

INTROSPECTION: THE OBJECTIVE SELF

Films by Danny Lyon, Mary Filippo, Robert Fox, and Ricardo Block
Self-portraits by four filmmakers who bring together a wide range of materials, from early home-movies to found footage, each with a distinctive personal touch: *The Persistence of Memory* (1984) by Ricardo Block is a sound and image evocation of the filmmaker's childhood in Mexico and his subsequent life in America; *Born to Film* (1982) by Danny Lyon, in which the photographer/filmmaker interweaves portraits of himself and his son while exploring each's consciousness; *Who Do You Think You Are* (1987) by Mary Filippo, centering on the filmmaker's quest to give up smoking and gain self-control; and *Medical Research/Special Report* (1987) by Robert Fox, "Illness as metaphor, an evocation of the artist's encounters with life, death, and the creative process." (R.F.)

SATURDAYS at the EYE GALLERY
1151 Mission St. 8:00 P.M.

Jan. 30

Saturday

ON NEW GROUNDS: SOUND AND IMAGE WORKS

Roy Ramsing, Jeff Rosenstock & Jacalyn White in person.

Three long-time staff members of the S.F. Art Institute Film Department escape the confines of 800 Chestnut St. to help the Cinematheque inaugurate its new site at the Eye Gallery with a program of their Super-8mm films, Video-8 tapes and ½-inch sound works. In Jacalyn (Jac) White's Super-8mm film *In the Company of Women, Part I: The Daughters* (1985), five dynamic women in their 30's discuss everything from sex to socks. Shot in close-ups, the film's structure flows like the conversation. *In the Company of Women, Part 2; The Mothers* (1986) continues in the same style, with the conversation of the five mothers of the daughters in Part 1. *If a Tree Falls... (1987)*, an environmental sound station by Roy Ramsing, is a 24-hour piece that listeners enter and enjoy for as long as they like. *Story by FX* (1988) by Roy Ramsing is an aural adventure in 4-channel sound. Jeff Rosenstock will premiere an untitled work in Video-8.

Feb. 6

Saturday

FIRST EXPOSURES: NEW WORK
IN MULTIPLE MEDIA

Tonight begins an ongoing series of film, video and performance evenings in which artists new to the Cinematheque will present recently completed work. Tonight's program includes: Super-8: *Binh* by Melissa Bertolino, *Happy Birthday* by Olivia Harding, *Un Film Terrible* by Al Alvarez, *St. Vincent de Paul* by Alvaro Muñoz. Video: *Offspin, High Fidelity, and Brentaske* by Ivar Smedstad; 16mm: *In This Picture* by Heather Jansen, *Chingando Jets* by Rick Humphrey, *Fragnments* by Diana Lobell, and *June July August* by Kenny Krause. Performance: *Thought Crimes in the Satiation Pool* by Barry Schwartz and Barney Haynes, an environmental piece in which two visual artist/musicians perform on musical instruments created from found industrial objects. The resulting sounds are blended with video and projected light imagery and the viewers invited to participate in shaping the piece.

Feb. 13

Saturday

NATHANIEL DORSKY

Nathaniel Dorsky in person.

Films: *Hours for Jerome* (1965-70/1982), *17 Reasons Why* (1985-87), *Alaya* (1976-87) Nathaniel Dorsky has been making films since the early 1960s. While working in the film industry during these years as an editor and cameraman he has also patiently and carefully developed a body of his own films. These works are notable for their undeniable craft, visual beauty, but above all for a clarity of design and concentration that enlightens the world beyond the personal source of his images. Tonight's program offers a rare opportunity to view part of an early but seminal work, *Hours for Jerome*, a film of the seasons which "marries light with intelligence," as well as *17 Reasons Why*, made in the 4-image format of unslit regular-8, "an unpretentious look at the film frame itself... the simple and primordial delight of luminous Kodachrome and rich black & white chugging thru these time worn gates," and *Alaya*. Sand, wind and light intermingle with the emulsions. The viewer is the star. (N.D.)

Feb. 20

Saturday

FILM-MAKERS' COOPERATIVE BENEFIT — II

Please note: No Student Discounts. Admission is \$3.50 each show, separate admissions are requested for each show, but a special price of \$5.00 covers the entire evening. Show times are 7:30 and 9:15.

BENEFIT PROGRAM II — 7:30 P.M.

Cassis by Jonas Mekas, *Arabesque for Kenneth Anger* by Marie Menken, *At Land* by Maya Deren, *The Man Who Invented Gold* by Christopher MacLaine, *But No One* by Su Friedrich, *Surface Tension* by Hollis Frampton, *Materialaktionfilm* by Kurt Kren, *Schwechater* by Peter Kubelka and *Kino Dat* by Henry Hills. Running time: 65 min.

BENEFIT PROGRAM III — 9:15 P.M.

Wait by Ernie Gehr, *Window* by Ken Jacobs, *Water Sack* by Joyce Wieland, *Standard Time* by Michael Snow, *Ornamentals* by Abigail Child, *Gulls and Buoys* by Robert Breer, and *To Die Dreaming* by Steve Weisberg. Running time: 63½ min.

Feb. 27

Saturday

LYNN KIRBY: Films & Installations

During the past 10 years Lynn Kirby has established herself as one of San Francisco's important new voices in film. Her films present a subjective rather than authoritarian narrative that evoke a personal response to what we usually consider impersonal public events. This will be her first one-person show in San Francisco, it features film installations especially prepared for the Eye Gallery location as well as *Across the Street, Three Voices, Deciduous*, and her newest film, *Sharon and the Birds on the Way to the Wedding*. *'Sharon and the Birds...'* is a film about conflicting perceptions of love, romance and marriage: the romantic and the pragmatic, the subjective experience and the cultural description, the fictional and the real. The character, Sharon, is narrator and the character of her own dramas. (L.K.)

Feb. 26

Friday

OPEN SCREENING

Note location: Eye Gallery, 1151 Mission St.

The first Open Screening of 1988 is also our first at the new Eye Gallery. All films are welcome: super and regular 8mm, 16mm silent or sound. Films will be shown on a first-come basis. Free admission.

HIGHLIGHTS

Visiting filmmakers from other parts of the world have been making Cinematheque appearances with increasing frequency, and this February sees the return after 12 years of Arthur and Corinne Cantrill, two of Australia's most prominent independent filmmakers and publishers of *Cantrills Filmnotes*. We are also pleased to host *An Evening with Taylor Mead*, one of the great underground personalities of the '60s and *Andy Warhol's* film star with a special reading and screening of one of his finest (and long unavailable) feature films at the Roxie Cinema.

The San Francisco Cinematheque is pleased to announce an opening for a member of its Board of Directors. Interested parties wishing to suggest a nomination (themselves or others) may write or call the Cinematheque office.

SUNDAYS

at the S.F. ART INSTITUTE
800 Chestnut St. 8:00 P.M.

Jan. 31

Sunday

FILMS BY CARL DREYER & DANIEL BARNETT

Gertrud by Carl Th. Dreyer/*Untoward Ends* by Daniel Barnett

"Dreyer's *(The Passion of Joan of Arc, Vampyr, etc.)* extraordinary last film doesn't so much tell a story as offer a meditation on existence itself as seen through the character of Gertrud, her memories, loves, and eventual isolation. It is a film of deeply expressive form, slow and deliberate camera movements, intense darks and brilliant light, long monologues, and imagined as well as real interiors. *Untoward Ends* by Daniel Barnett is an equally profound, mysterious work expanding what appear to be momentary glimpses of familiar images into a universe of intense contrast. Shapes (of perhaps a dream) emerge and disappear at the edge of the frame or into blackness: Barnett and Dreyer both create worlds in which objects are aglow with more than their usual meaning." — Programmed and notes by Peter Herwitz

Feb. 7

Sunday

International Filmmakers: Australia

LANDFORMS/FILMFORMS: THE WORK OF ARTHUR & CORINNE CANTRILL

Arthur & Corinne Cantrill in person.

Arthur and Corinne Cantrill have produced a large body of films, often oriented around the Australian landscape, and have shepherded their international film journal *Cantrills Filmnotes* through 54 issues. For their return to the U.S. after a 12-year absence they will present 6 films made during the past few years, including three works for double projector. *Corporeal* (2 projectors, stereo sound) uses the camera as an extension of the human body, rising and falling with the in- and out-take of breath. *Waterfall* begins with the notion that in certain 19th century landscape photography — particularly Eadweard Muybridge — images of waterfalls were studies in time. In this 3-color separation film, the 3 superimposed images of moving water combine into a solid, white undifferentiated volume, surrounded by colored activity caused by the variations in the flow patterns. Other films include *Interior/Exterior, Studies in Image De/generation, Floterian — Hand Prints from a Film History*, and *Two Women*.

Feb. 14

Sunday

MAGDALENA VIRAGA by Nina Menkes

Filmmaker Nina Menkes in person.

Set in decaying boudoirs and bloody dance halls within the brutal confines of an oppressive regime and the back reaches of the protagonist's mind, *Magdalena Viraga* is a tale of murder and crucifixion, alienation and friendship from the past and present. It leaves us empty of hope but full of desire. Ida, a prostitute in an unidentifiable modern city, is arrested and imprisoned for murder. The grim fact of incarceration triggers her inner development, forcing her through the rigid barriers of her own alienation. The progression culminates in a dramatic sequence in which Ida's catharsis explodes onto the outer reality. *Magdalena Viraga* is Menkes' first feature-length film; her earlier *The Extreme Sadness of Zohara* was shown at the Cinematheque in February 1986.

Feb. 21

Sunday

THE MURDER OF FRED HAMPTON

Produced by Michael Gray

Michael Gray's passionate and grimly determined 1971 film which unravelled the death of Fred Hampton, the articulate leader of the Illinois Chapter of the Black Panther Party, remains one of the most vivid documents of that turbulent period. In 1968 Gray began a film about the charismatic Black Panther leader and was well-experienced with verite technique when the Chicago police struck on pre-dawn December 4, 1969. Gray pieces together through clear investigative inquiry that Hampton was murdered as he slept, in a barrage of shotgun and machine gun fire, in a cold and precisely orchestrated execution.

Feb. 28

Sunday

POPPING THE CULTURAL BARRIER:

Makavejev's *INNOCENCE UNPROTECTED* & 5 Films by Heather Mc Adams

Innocence Unprotected (1968) is a formally daring multi-layered quasi-documentary about the making of Serbia's first sound film (of the same title) which was secretly produced during the Nazi occupation of 1942. Dusan Makavejev (*WR — Mysteries of the Organism, Sweet Movie*, etc.) audaciously mixes footage from the original film, newsreels, strange color-processing, and restaged interviews to create an uproariously funny though bittersweet reflection on cinema, history and politics.

Holiday Magic, Pinball Laffs, and others: Heather Mc Adams is a part-time cartoonist, performance artist, junk salesperson, sculptor and ardent supporter of Woolworth's lunchcounter. With precious footage dredged from her personal work, promotional films and the wastebins of television advertising, Mc Adams cuts, scratches and splices together films that explore the life and times of modern America.



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